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and critically stated that no single play displays such a remarkable similarity of phraseology and thought as the one just examined. From comparisons of this kind we never can determine the exact time of composition, we may perhaps be open to criticism in attempting to attack these old riddles with worn-out guesses, yet one more guess may bring us nearer the truth. The guess here ventured is that the *Sonnets* are not far removed in point of time from the composition of *Love's Labour's Lost*.

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### GERMAN LITERATURE.

*Die versunkene Glocke.* Ein deutsches Märchendrama von Gerhart Hauptmann. With Introduction and Notes by THOMAS STOCKHAM BAKER, Associate in German in the Johns Hopkins University. New York: Henry Holt & Co., 1900. 12mo, xviii+205 pp.

It was a happy idea to present to American students an annotated edition of Gerhart Hauptmann's masterpiece. Surely, our colleges ought not to remain indifferent to the great literary activity of contemporary Germany. A century ago German literature was supreme in Europe, to-day it bids fair to assert that supremacy once more. Let the classics remain the backbone of our German instruction, but let us also give our students a glimpse, at least, of the mighty intellectual struggle that is going on in the Fatherland. No work is better suited to give the student an insight into the new spirit of German literature than *Die versunkene Glocke*.

The editor declines to discuss at length the symbolism of the play, and the reasons advanced by him are very sound. His purpose is to make the play "more accessible and more intelligible to English readers." The introduction contains a sketch of Hauptmann's life, a brief discussion of the sources of the play, a few remarks about the Silesian dialect and about the metre. Then follows a bibliography. The notes contain rather exhaustive arguments of all five acts, a valuable feature of the book; and High German translations of the passages

in dialect, which will doubtless be greatly appreciated by all readers.

In bringing out this book the editor had a great opportunity. He might have given us a standard edition, thereby rendering any further editions unnecessary. A standard edition would have gained for the drama many new readers and would have increased the interest in contemporary German literature at our colleges. The editor failed to improve this opportunity, for his work suffers from three serious faults: it lacks scholarship, accuracy and method. In the following I intend to show this by numerous examples. At the same time I hope to contribute something to a better understanding of the play.

Hauptmann doubtless knows how to coin words, but the editor gives him credit for rather more than the poet would claim himself. L. 90: *Hahnkrat* is not "an invention of Hauptmann." The word is as old as German literature. It occurs in Old High German, for example, Tatian 147, 7; it is common enough in Middle High German and by no means absolute at the present day. A few examples taken at random from modern authors will suffice: Panzer, *Beiträge zur deutschen Mythologie*, München, 1848, p. 287; Bindewald, *Oberhessisches Sagenbuch*, Frankfurt am M., 1873, p. 154; Liebrecht, *Zur Volkskunde*, Heilbronn, 1878, p. 517. Cf. also Grimm and Sanders.—L. 983: *misshör* is not "formed by Hauptmann analogous to *miszverstehen*." Does the editor know the garden scene in *Faust*? *Misshör' mich nicht, du holdes Angesicht!*—L. 1732: *Werkeltaten*, the editor says, is "probably coined by Hauptmann." As the adjective *werkeltätig* is common enough, the statement is not correct. Hauptmann has several compounds with *Werkel*. Cf. l. 1410, stage-direction, and l. 1897.—L. 2206: *barnten*. Schneide-win is wrong in claiming that the use of this word with this signification is original with Hauptmann. The word in this sense is Silesian. Cf. Weinhold, *Beiträge zu einem schlesischen Wörterbuch*, Wien, 1855, p. 8.

A number of forms are declared "very unusual."—L. 13: *Burg* seems to the editor "a large word to be used in this connection." The word is not infrequently used of the habitations of animals: cf. Kehrein, *Wörterbuch der Weid-*

*mannussprache*, p. 77; Grimm, *D. W.* ii, 535. In popular language the word is sometimes used of a tree: cf. Jahn, *Die deutschen Opferbräuche*, Breslau 1884, p. 86.—There is nothing unusual about the forms *verstiegen* ll. 242, 1368, and *delirierend* l. 1027.—L. 565: *Frau Holle* is not "an unusual spelling for Hulle, Holda or Hulde." It is certainly as common as the other forms, and in popular usage far more common. Cf. Mogk in Paul's *Grundriss* i, 1106: *Die Holda, im Volksmund allgemein Frau Holle . . . genannt*.—L. 1155: *darob* is, in this sense, by no means "an almost absolute form." Cf. Grimm, *D. W.* s. v. *darob*.—L. 2361: *Wackerstein* is, of course, the same word as *Wackenstein*. Cf. Grimm, *Kindermärchen*, no. 5; Weigand, *Deutsches Wörterb.* iii, p. 1007.

A couple of philological corrections: *schmauch*, l. 18, is not connected with *Rauch*, but with the English "smoke." It cannot be said to have "the present form probably by analogy to Rauch." The word goes back to a Germanic root *smuk*, which forms derivatives according to the second ablaut series. The form *schmauch* is, therefore, entirely regular.—L. 53: *Brisinganene*. As the second part is singular, the verb should be singular. Cf. l. 2096, note.

The translations of the dialect passages into High-German contain serious mistakes. In the Introduction (p. xv) the editor cites Rückert's monograph on the Silesian dialect during the Middle Ages, and Weinhold's work on the Germans in Silesia, but he does not seem to be familiar with the two most important contributions to our knowledge of modern Silesian: Weinhold's *Beiträge* cited above, and the same author's *Ueber deutsche Dialectforschung*, Wien, 1853.<sup>1</sup>—L. 200: *Kafferfaustlerla* had better be translated *Dachfensterlein*, though the first component is *gaffen*. Cf. Weinhold, *Beitr.*, p. 39, and Frommann, *Deutsche Mundarten* iv, 173.—L. 202: *Alerla* is not an exclamation. It is *Alterlein*, cf. l. 198 *ale=alt*. Wittichen addresses Thor in this familiar manner. *Alterle* is often used in Southern Germany in addressing a friend confidentially, es-

pecially if he is to be reprov'd. In Sleswick-Holstein the thunder-god is referred to as *de Olde*. Cf. Mogk, Paul's Gr. i, 1092.—L. 211: *ock* is a favorite particle in Silesian. The editor always translates it *doch*. This is correct in some places, but the most common meaning is *nur*. Cf. Weinhold, *Beitr.*, p. 66b; Frommann, *Die deutschen Mundarten*, ii, 235, iii 252, n. 148, and Holtei's poem *Ock a wing=Nur ein wenig*. *Ock=nur* in ll. 211, 2340, 2367, 2432.—L. 215: *s'er* cannot mean *es ist der*; *es ist* being in Hauptmann's dialect 's *iis*, cf. ll. 508, 2430, 2476. I believe *s'er* is a contraction of *seller*, a common demonstrative pronoun in German dialects. Cf. Weinhold, *Deutsche Dialectforschung*, p. 142.—L. 331: *Aschla* is *Schüssel*, *Naßf*, cf. Weinhold, *Beitr.*, p. 7a.—L. 341: *gequerlle* is not *Lärm*. It is derived from *quergeln=hin und her sich drehen, hin und her laufen*, cf. Weinhold, *Beitr.*, p. 74b. Derivatives with the prefix *ge-* and the ending *e* are common in Silesian: Weinhold, *D. Dialectforschung*, pp. 92 and 93.—L. 352: *Gloaskirbla* is *Glaskörblein*. It is a *Tragkorb* to carry glassware. One of the tricks the *Schrat* would play on the mountaineers was to upset one of these *Körblein*. Just such a story is told about Rubezahl. Cf. also Schmeller, *Bayr. Wörterb.* i, p. 1287.—L. 377: *mit dam Tuta* is singular.—L. 528: The use of the polite forms *Sie* and *Ihre* is quite out of place here.—L. 534: *Popelmoan* is not *Hampelmann*. Weinhold (*Beitr.*, p. 72) says: *Die Strohpuppen, die als Vogelscheuchen in das Getreide gestellt werden, heissen Popel. . . Ein Popel oder Popelmann erscheint als Hausgeist, mit dem die Kinder geschreckt werden*. Cf. also Grimm, *Mythol.* 4, p. 418.—L. 1134: The form *Dümmeling* is not confined to Silesia, it is found in various parts of Germany. Cf. Grimm, *D. W.* ii, 850.—L. 2337: *ebs* is *ehe* es, cf. Weinhold, *Beitr.*, p. 17a.—L. 2339: *sah m'rsch* is *sehen wir es*; *man* is in Hauptmann's dialect *ma*, cf. l. 2454.—L. 2427: *s'lichte Laba* is not *das leichte Leben*, but *das lichte Leben*, cf. l. 2440 and l. 2495. The editor completely misunderstands the passage. *joan und treiba* is to hunt down and persecute. Men, being "children of darkness," hate the light and will persecute anyone of their number who tries "to walk in the light." Heinrich is not much better than

<sup>1</sup> To these might be added Weinhold's glossary to Karl von Holtei's *Schlesische Gedichte*, 3rd ed., Breslau, 1857.

the rabble, for he, too, has rejected the light. Cf. ll. 2437 and 2440.

In some of the translations given in the notes there appears a curious lack of familiarity with German usage. A number of words and passages are obscure, but only once does the editor admit that he cannot explain a reference (l. 97).—L. 41: *Kochelbauer*. I cannot accept the interpretation "poultry-farmer." Among the many variants of *Küchlein* given by Grimm, *D. W.*, v, 2514, the form *Kochel* does not occur. I connect this word with the little river Kochel in the Giant Mountains. Kochelbauer is the peasant whose farm is near the Kochel.—In this connection it is to be noted that the geographical position of the play is far more definite than the editor seems to be aware of (p. 149). The scene of the first act is *die Silberlehne* (l. 425), doubtless the slope of the so-called *Silberkamm* or *Löhnberg* in the central part of the Giant Mountains. Some distance to the west rises *das hohe Rad*, the highest peak of the western part of the Giant Mountains, mentioned in l. 394. The scene of acts iii and iv is *unweit der Schneeegruben* (p. 71), which lie close by the *hohe Rad* and form one of the wildest parts of the Giant Mountains. They are referred to again l. 1357. The river Kochel is north of the *hohe Rad*. Cf. Baedeker, *Nordost-Deutschland*, pp. 172, 177, 179, and map of the Giant Mountains; also Grube, *Geographische Charakterbilder*, Leipzig, 1885, vol. i, pp. 147-148.—L. 60: *Trulle* may mean "a low wench," but not here. Rautendelein would not say that to her own image. Weinhold (*Beitr.*) glosses it *dickes Frauenzimmer*, Sanders *plumpe Weibsperson*. It is used here as a mild term of reproach.—L. 103: the translation in the note is quite impossible; *was* is not adverbial, it is the indefinite pronoun. We might paraphrase: *das ist so recht etwas zum Kirren*, that is just the thing to tame.—L. 107: *Grad* is Hauptmann's spelling—formerly a common spelling—for *Grat*=mountain ridge. It is not *Grad*=degree.—L. 114: *Rauzen*. I have not been able to find the word in any book at my command. It is certainly not "coined by Hauptmann." It can hardly mean "reeds." Weinhold (*Beitr.*, p. 77) has the word *Rautze*=*Verschleimung*. This word is, of course, from a different stem. It occurs

in High-German in the form *Rutze*, cf. Grimm, *D. W.*, viii, 1572. Now, by analogy to this correspondence, would it not be safe to assume that Silesian *Rauze* corresponds to the MHG. *ruzze* or *rutsche*=*Felsabhang, Kluft* (cf. Müller-Zarncke, *Mhd. Wb.*, ii, 1, pp. 824f.; Grimm, *D. W.*, viii, 1568), or that it is connected with OHG. *ruozzan*=*die Erde aufwühlen* (cf. Graff 2, 564; Schade, 732) and means "a gully"? Either meaning would give excellent sense.—L. 129: *Glockentier*. Why "monstrous bell?" It is the same personification as in l. 1269, where the note correctly gives "bell-monster."—L. 254: *erneut*. I believe the apostrophe in the original is a misprint. The word can only be past participle, just as in l. 1634.—L. 278. I cannot agree with the interpretation in the note. This line for the first time gives expression to the difference between Heinrich's life *im Menschtal* and his life with Rautendelein in the mountains. His former life now seems to Heinrich like (spiritual) death, his present condition—he thinks he is dead—like the beginning of real life. Cf. ll. 254-257.—L. 279: *Ich lebte, fiel*. The explanation in the note is not only inappropriate, but prosaic. His fall is the last event of his life which Heinrich remembers. In his feverish condition he constantly speaks of it, it weighs upon his mind. Cf. ll. 249, 261, 264, 268, 274, 279, 280. He thinks he is dead (l. 275), and now he sums up all he remembers or cares to remember about himself: I fell, I lived, I fell. Cf. l. 284.—L. 309. Grimm's third definition of *Märchen* has nothing to do with the use of the word in this line.—L. 400: *Hakengimpel* is a variety of the species finch having a hooked bill somewhat like that of the cross-bill.—L. 429: *Blaupfeisereien* are not "lightnings," but "tricks, magic, deception." Cf. Sanders, *Ergänzungswörterbuch*, p. 81.—L. 564: *Ringelreigenflüsterkranz* "has no definite signification" and "is sound with little more than suggestion?" To the German mind it is replete with meaning and with poetry; it recalls the *Ringel-Ringel-Reihe* of the round-dance of childhood and conjures up a vivid picture of mysteriously whispering elves (fairies) forming a circle as fair as a wreath of flowers (*Kranz*).—L. 900: *lebt* is imperfect indic. and refers to the time before Heinrich had entered into Magda's life.—L. 921: *morgen* does not

mean "morning," but "to-morrow." The same inscrutable God who one day causes everything to blossom, may destroy it the next day. Cf. *Job*, 12, 23.—L. 975. The translation fails to bring out the most important point in this passage: *Geberglichkeit*. In giving the world his bells Heinrich has enjoyed the highest happiness, that coming from giving. Cf. *Acts* 20, 3, and 1. 1454.—L. 1064, Note: *his* should be *her*, as it refers to Magda.—L. 1216: *Wünschliche Gedanken*=*Wunschgedanken*, that is, wishes. Rautendelein's wishes are supposed to have the power to cure.—L. 1275: *Schappel* is here a chaplet of metal, probably gold, a diadem, which Heinrich forges, like the *Ring und Spängelein*.—L. 1300. The use of *er* in this and the following line indicates the feeling of superiority which has come over Rautendelein through her association with Heinrich. In a patronizing manner she asks the two sprites whether they have carried out her commands.—L. 1532: *einzig* is to be construed with *kann*:

"I did so designate a thing which (in reality) must name itself, which alone can do so, and which claims this right and shall have it."

Heinrich calls his work *ein Glockenspiel*, in the absence of a more adequate term; but his creation is to be so new and wonderful that it must name itself, as it were, no one else is able to give it the right name. Cf. note to l. 1505. The editor makes Heinrich say just about the opposite.—L. 1553: *grangedehnt* is omitted in the translation.—L. 1571. The force of *überbanscht* is not brought out. The word refers to *Scharen*. "The hosts, with silken banners rustling and swelling above them."—L. 1692: *so bin ich* is not "I am thus;" *so* is the well-known particle introducing a principal clause after a dependent clause. "But if it should happen that . . ." (l. 1687) "(then) I am—! I know what I will, etc."—L. 1697: *grade* is not "even," but the temporal particle "just (then)." The question arises: is *sie* object or subject? Either construction is possible. But it is better to take *sie* as the accusative, and *die Dummheit*, a personified abstract noun, as the subject: "Stupidity may just be ringing it" (at the moment when I strike the bell to pieces).—L. 1795. The translation is wrong. "Sense of rest" is in German *das Gefühl der Ruhe*. *Sinn* here is "meaning, purpose."

Heinrich dislikes the twilight, because it compels him to stop working, to rest, but does not grant him sleep, and rest without sleep is to him meaningless, purposeless.—L. 1917: *ratlos* is not "restless." The editor evidently read *rastlos*!—L. 1919: *vermöchte* is subjunctive and should be translated accordingly.—L. 2013. An *Eifrer* is "a zealot," not "a more zealous man;" there is no comparative in it.—L. 2153, Stage direction. The editor does not seem to realize (cf. note to 2163) that Magda has taken her children with her to her watery grave (see l. 2488), and that it is the spirits of the children that now appear.—L. 2223. It does not seem to me a matter "of course" to make the *Hochzeit* refer to Rautendelein's marriage to the Nickelmännchen. It gives much better sense if we interpret *Hochzeit* symbolically: it is the happy time spent with Heinrich. In the midst of it the gnomes bring her the fatal cup and, instead of being the bride of the man she loves, she finds herself the bride of the water-sprite.—L. 2272. *Warum nicht gar* has negative force: "I won't do anything of the kind." Nickelmännchen pretends to scorn Rautendelein now that she has been deserted by her lover.—L. 2422: *Siedler* is here not "settler," but has the meaning of the more common compound *Einsiedler*.—L. 2526: *verlassen* is "deserted." As Rautendelein is singing of sad things, we must think of fires lighted to celebrate some festival. Cf. note to l. 1331.

Mythology and folk-lore form an important part of the play. The editor should have treated these subjects more in connection. It is not sufficient to put down quotations from Grimm, Thorpe, or the *Encyclopedia Britannica*. Wherever the editor does not quote, he is apt to err. The statement on p. 148 that "unless the circumstances are quite unusual, the elves hold themselves aloof from mankind and are generally inimical" is not correct. The extract from Grimm's *Mythologie* cited in support of this refers to the dwarfs only, not to the whole category of elves. Cf. Grimm, *Myth.*, p. 428: *sie (elbe, nixe und kobolde) bedürfen immer der anlehnung an die menschen*; Mogk in Paul's Grdr. 1, 1029: *Elfen in der umfassendsten Bedeutung des Wortes sind seelische Geister, die in der Natur in der Regel zum Nutzen der Menschheit wirken*.—It is

misleading in the note to l. 68 to refer to the note on *Elementargeist*; *Salamander*=*Molch* and *Salamander*="elemental spirit" are two very different things. Cf. Grimm, *D. W.* viii, 1679, and Düntzer, *Goethes Faust*, p. 224.—L. 447. *Kielkröpfe* are not "children born unnaturally," but, generally, the children of elfish spirits substituted for human children, changelings; or the gnomes, sprites, etc., themselves, usually misshapen, hence, in a way, "monsters." Thus the *Schrat* is called *Kielkropf* (l. 2017). But in l. 447 *Kielkropf* is one of several diseases or deformities with which the old woman may afflict children. Adelung's first definition of the word is: *ein Kropf an der Kehle, besonders so fern er von Kindern mit auf die Welt gebracht wird*. Hildebrand (Grimm, *D. W.*, v, 681) cannot cite any example with this meaning, but Adelung's definition fits here perfectly. Cf. Grimm, *Myth.* 4, iii, 135.—L. 1272: *Hollenzopf* is not "the cock's comb." It seems to be a compound of *Holle*, that is, *Frau Holle*, and *Zopf*, having the same or a similar meaning as *Drudenkopf* (l. 446). Vilmar, *Hessisches Idiotikon*, p. 173, gives the meaning *verworrener Haarzopf*. Cf. Grimm, *Myth.* 4, pp. 384, 968; Mannhardt, *Germanische Mythen* (Berlin, 1858), p. 261; Schmidt, *Westerwäldisches Idiotikon*, pp. 73, 341.—L. 1327. The custom of rolling burning wheels down the hills continues to the present day. Cf. Jahn, *Deutsche Opferbräuche*, Index s. v. *Räder treiben*.—L. 2018: *So alt wie der Westerwald*, the editor says, "is an expression that occurs very frequently," I can only find one place where it is used: Grimm's *Kindermärchen*, Vol. i, No. 39, third tale. In the notes (Vol. iii, p. 67) Grimm does not cite any parallel passage, doubtless because he does not know any, though he cites similar phrases. I believe that Hauptmann, consciously or unconsciously, got the phrase from this tale of Grimm's.

The lack of accuracy is not confined to the Notes, it appears also in the Introduction. The editor says (p. v): Hauptmann "was finally compelled to leave (*die Kunstschule*) because of irregular attendance. This was in 1882." Schlenther, upon whose book the Introduction is based, relates (p. 21) that Gerhart was *ausgeschlossen* in January 1881, but after eleven

weeks was permitted to return; and that a year later, April 1882, he left the school *wegen Krankheit*.—Further on (p. ix) the editor mixes the dates of Hauptmann's two comedies, *Der Biberpelz* and *College Crampton*. The latter appeared a year before the *Biberpelz*.

As to the method the editor should have been guided by what he says on p. ii: "the text is not likely to be placed in the hands of young students." But the notes contain much that advanced students do not need. What is gained by translating and paraphrasing whole passages which the average Junior or Senior can work out himself? Many single words are translated which may be found in any dictionary.—Much more serious, however, are the omissions: l. 14, *Buschgrossmutter*, cf. Grimm, *Myth.* 4, p. 400; l. 100: *klitzeklein*, cf. Grimm, *D. W.*, s. v. *klein*, ii, 7, and s. v. *klinzig*; l. 104, *soso lala*; l. 279, stage direction, *verfallen* (used several times); l. 435, *Peter*; l. 499 *Leichnam* (in this sense now very unusual); l. 636, *dertaused*; l. 723, *Liesch*; l. 959, a very curious construction; l. 1054, *Michelsbaude* (the explanation on p. 149 is not sufficient); l. 1083, *fackeln*, here used in a different sense from l. 2260; l. 1245, *Hornig*, evidently a wood-cutter; l. 1253, *Rübekol*, cf. Grimm, *Myth.* 4, p. 397; l. 1463, *Nachbar Karges Giebel*; l. 1811, *Kröppeltanne*; l. 1997, *Meister Schaum*; l. 2008, *Wanst*; l. 2016, *Kuhflatsch*; l. 2018, *Westerwald*; l. 2063, *Wasserkopf*; l. 2213, *Klirreflug*.

Many notes are repeated without any apparent reason: 68 and 623; 129 and 1269; 132 and 1272; 241 and 1380; part of 402 and part of 1253; 446 and 1658; 474 and 1042; 1773 and 2315; 1658, 1759, 1836.

Sometimes words are not commented on until they occur the second or third time: *fackeln* is translated l. 2260, but occurred in the same sense l. 1995; *itzund* is explained l. 2266, after occurring in ll. 275 (jetztund), 503, 927; similarly *Irrlicht*, l. 2343, cf. l. 2152. Why is *Amtmann* in l. 215 translated "bailiff" and in l. 792 "magistrate?"

There are not many misprints. The following two deserve notice: l. 622, read *Kafer* instead of *Käfer*, cf. the note; l. 1777 read *eins* instead of *ein*.

JOHN A. WALZ.

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